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# SCHUBERT

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"Apart from his music, Schubert's life was little or nothing, and that is its most peculiar and most interesting fact," says Sir George Grove in his appreciative article on Schubert in the *Dictionary of Music and Musicians.*

Paradoxical on the face of it, this statement nevertheless has deep truth in it. The unadorned story of Schubert's brief, pathetic life makes fascinating and inspiring reading, yet the inspiration of that story is largely due to the tremendous contrast between the privations and brevity of that life, on the one hand, and its almost unbelievable accomplishments on the other.

Franz Peter Schubert, one of the most original and prolific composers of all time (Liszt called him "the most poetical composer that ever was") was born in Lichtenthal, North Vienna, January 31, 1797. He died in Vienna, November 19, 1828, at the age of thirty-one, leaving behind nearly a thousand compositions, large and small---great numbers of them unpublished.

Schubert's father, son of a Moravian peasant, described as "a man of ability and integrity," educated in Vienna, was the parish schoolmaster in Lichtenthal; his mother, a Silesian, had been in service in Vienna and was, like Beethoven's mother, a cook. Franz Peter was his parents' thirteenth child.

Schubert, in his early childhood, was taught violin playing by his father and later, piano, organ, singing, and thorough bass by the local choir master, Michael Holzer. In his tenth year he became a boy soprano in the church choir, and at the age of eleven, was admitted into the Vienna Court Choir as a singer. He also entered the "Stadconvikt" the training school for court singers, and became a player in the school orchestra.

Schubert at this time had already begun to compose, and the story is told of his having confided to Spaun, leader of the school orchestra, the fact that "indeed he could not help composing and would do so every day if he could afford to get the paper." It is a relief to know that the music paper was provided.

From his 16th to his 19th year this boy of super-human gifts taught the elementary classes in his father's school. At the end of this period, in an effort to obtain a more congenial bread-winning occupation, he applied for the directorship of the new State music school, but his application was rejected. The summers of 1818 and 1824 he spent in Hungary as music teacher in the family of Count Esterhazy, but with the exception of these two periods, his entire life was spent in Vienna.

Possessing, in addition to his wonderful gifts, a frank, genial, and buoyant disposition, Schubert made many friends, a few of whom were devoted to him and apparently appreciated his genius. Among those were Mayrhofer, the poet, and Franz von Schober, who shared lodgings and often purse with him. It is recorded that he paid two visits to Beethoven, and that the latter praised some of his works highly, but the two were only slightly acquainted.

Schubert was wretchedly underpaid for those of his immortal compositions which he published during his life, and was often without the means of obtaining proper food. Though he died of typhoid, the hardships of his life undoubtedly hastened his untimely end. He was buried, by his own request, in the "Ostfriedhof" at Wahring, his grave being the third from Beethoven's. In 1888 the remains of both masters were transferred to the "Zentralfriedhof," and the new graves were made only a few feet apart. In 1897 Brahms was buried close by.

Schubert's first piano piece of any dimensions, and apparently his earliest existing composition, was a four-hand fantasia, containing more than a dozen movements, all of different character. It is the creation of the thirteen-year-old Schubert.

The purity and beauty of Schubert's musical conceptions, the lyric and original charm of his melodies, are evident in his works for piano, as in everything else he wrote. The beautiful impromptus and fantasies, the *Scherzo in B flat,* the *Menuet* from the *Sonata in G,* included in this volume, have in them that ineffable germ of melody, that inspired, instinctive harmony, seldom equalled and never excelled by any composer. The beauteous *Ave Maria, Moment Musical,* and *Military March* which also form part of this collection, are among the most famous and popular of all of Schubert's works.

# World's Greatest Composers Series for Piano

## Vol. 4

(SCHUBERT)

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# Impromptu

(from "Rosamunde")

*Edited by*
*Joseph Gahm*

FRANZ SCHUBERT, Op. 142, No 3

TEMA
Andante

Piano

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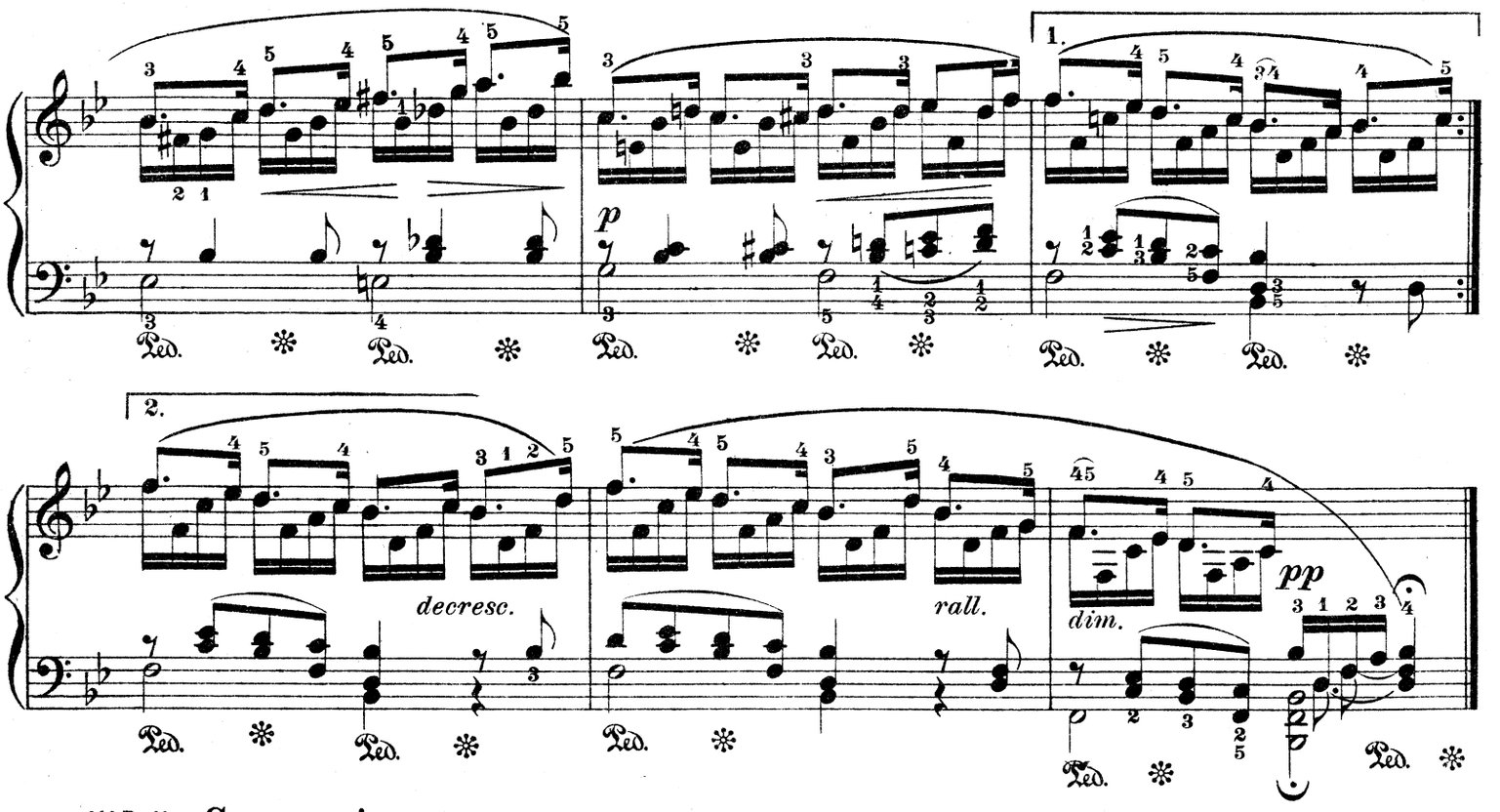
## Poco più animato

VAR. I




VAR. II **Con grazia**

*poco più animato*

f
poco rall.
a tempo
p
tr
p
1
2
dim.
p rall
mf
attacca

## Poco più moderato ma agitato

Ped. simile.
p
mf
p
poco rall.
dim.
a tempo
Ped.
f
dim.
Ped.

pp
cresc.
f
sf
decresc.
1.
poco rall.
p a tempo
2
decresc.
pp
rall.

VAR. IV. **Vivo**

mf
dim
a tempo
p poco rall.
cresc.
f
dim.
p
decresc.
p
cantando.
poco a poco rit.
dim. - - - pp
molto rall.

## Molto animato e leggiero

VAR. V

dim.
poco rall.
a tempo
cresc.
dim.
poco a poco - - dim. e rall.
Più
molto rit.
lento
espressivo.
poco a poco rall.
rit.

# Moment musical

## (ALL' ONGARESE)

Revision, Phrasing and Fingering
by HANS T. SEIFERT.

Op. 94, No 3.

SCHUBERT - LESCHETIZKY

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energico.
poco ritard. dim.
Tempo I.
stacc.
una corda.
poco marcato.
cantando.

leggiero.
p
energico.
f
sf
f
sf
poco rall. e
dim.
p
a tempo.
f
sf
f
sf
Tempo I.
dim. e rallent.
p calando.
pp
una corda.

tre corde.
cresc.
dim.
p
rall.
ppp
una corda
a tempo.
p
dim. e poco rall.
a tempo.
p
dim.
rall.
e
dim. calando.
a tempo.
ppp
8

# IMPROMPTU

in A flat major.

Revision, Phrasing & Fingering by HANS T. SEIFERT.

F. SCHUBERT, OP. 90, No 4.

**Allegretto.** (♩ = 144.)

PIANO.

*pp*

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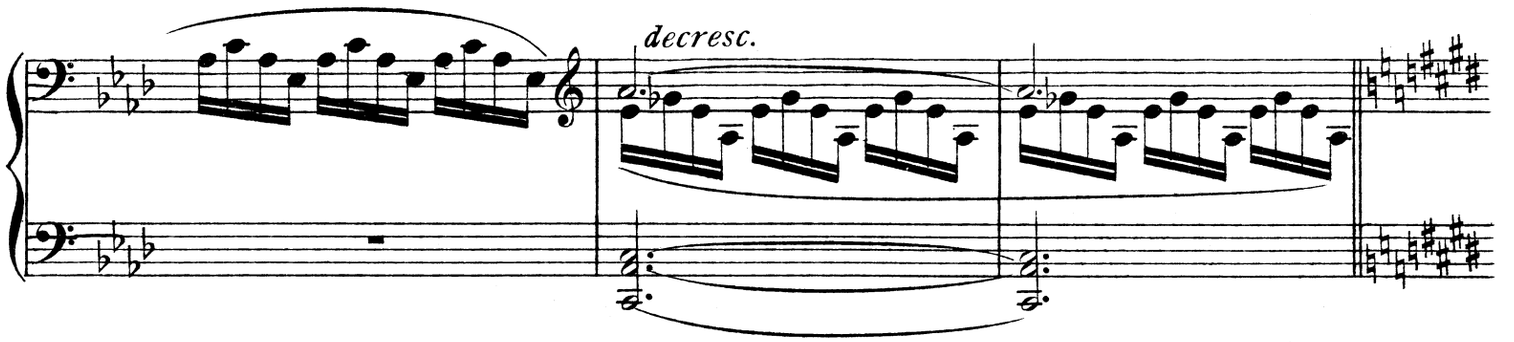
f
p
pp
cresc.
pp
cresc.
Ped.

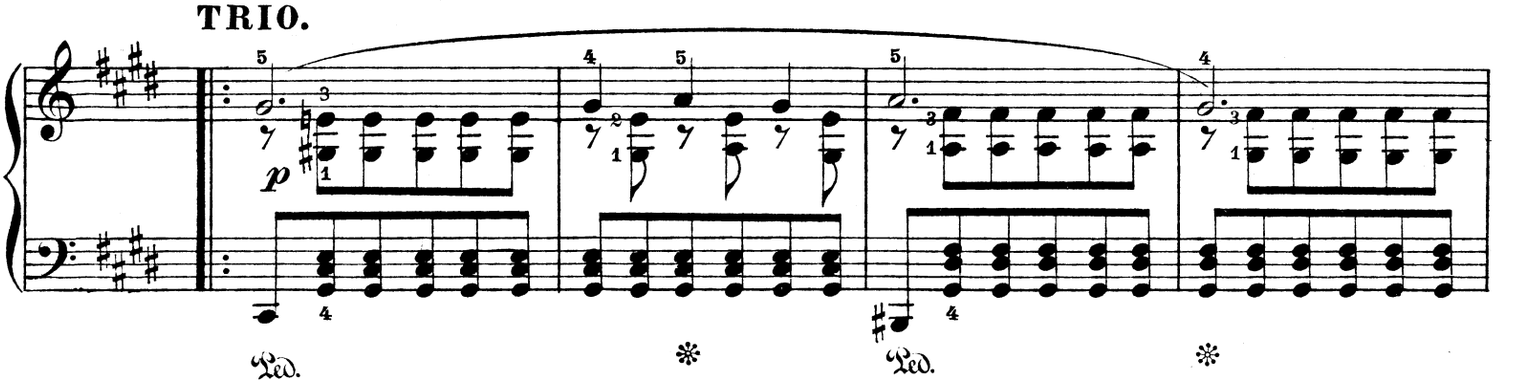
pp
cantando.
Ped.
cresc.
Ped. simile.
8
f
8
8
cresc.
ff
Ped.

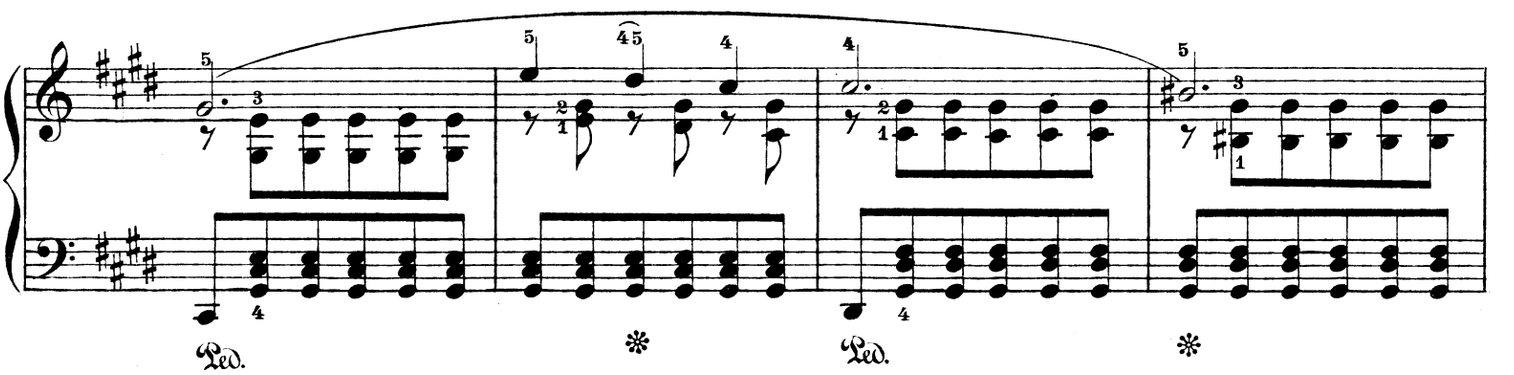
fz
fz
decresc.
p
pp
p
cre - - - - - - scen -
Ped.

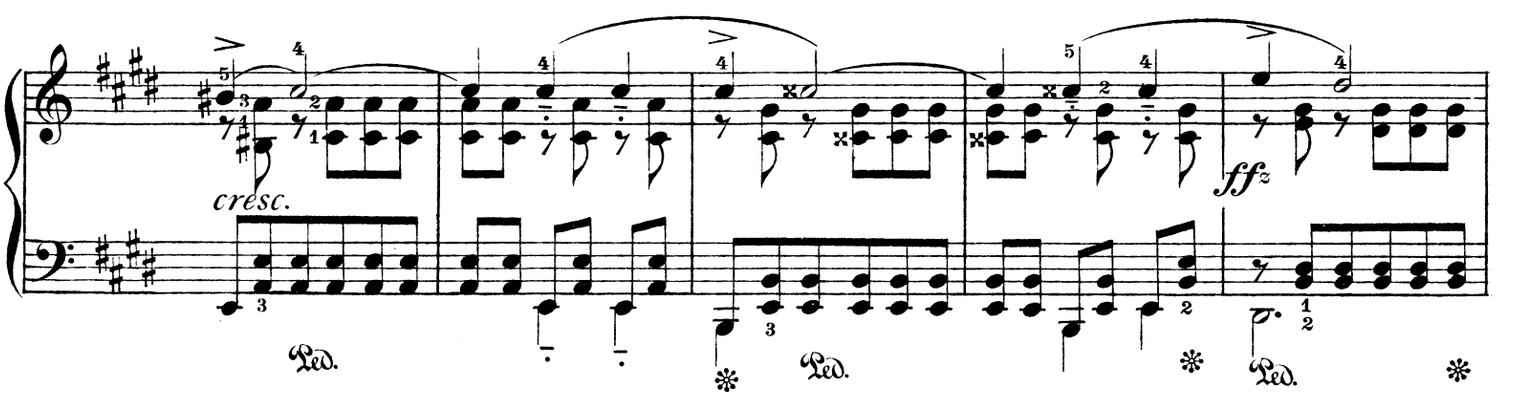
do
p
cantando.
f
cresc.
ff
Ped.

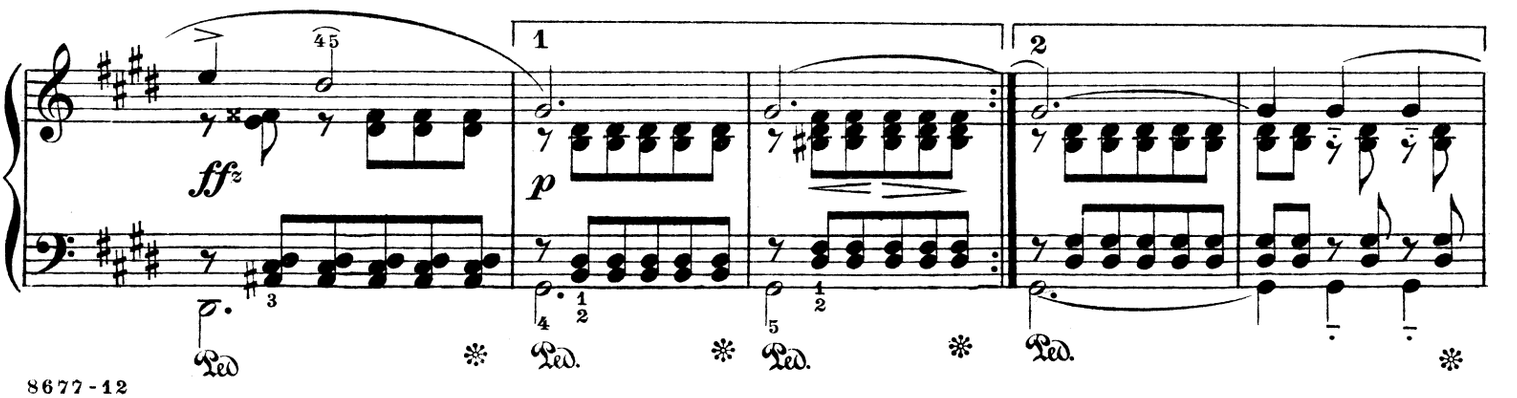

decresc.

TRIO.

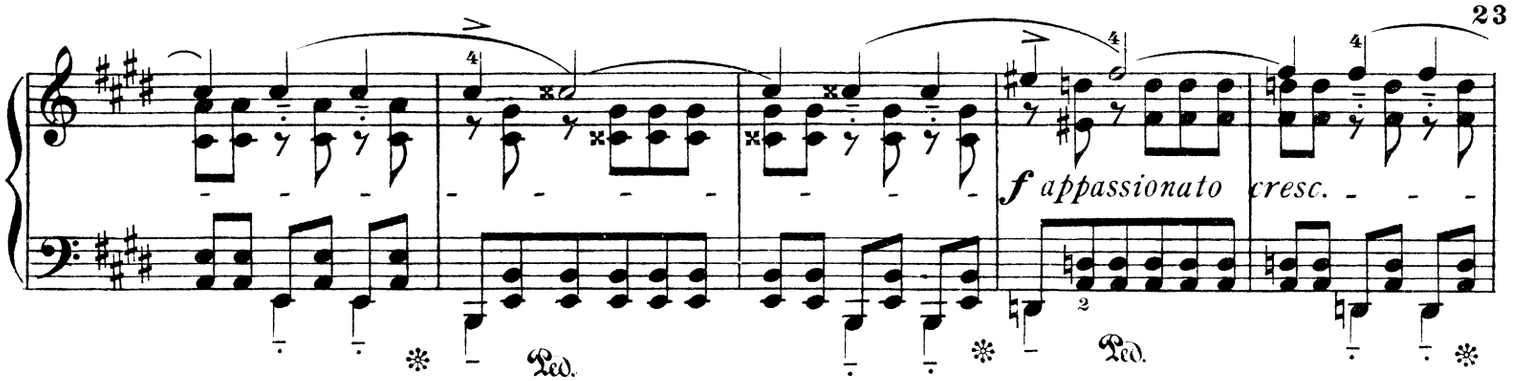

p
Ped.
Ped.

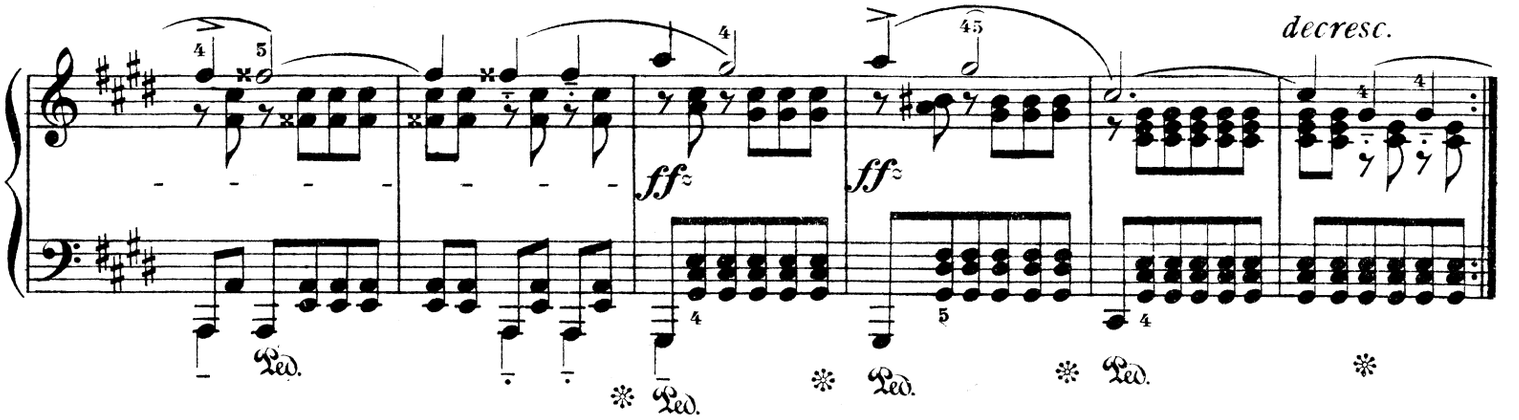

Ped.
Ped.

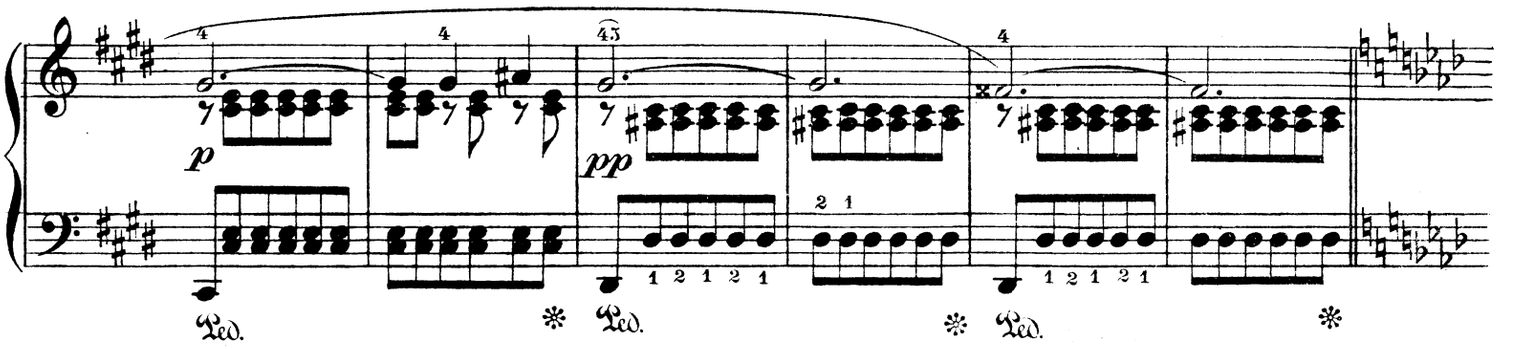

cresc.
ffz
Ped.
Ped.
Ped.


ffz
1
2
p
Ped
Ped.
Ped.
Ped.

poco più agitato.
f
p
f
decresc.
p
calmato.
cresc.

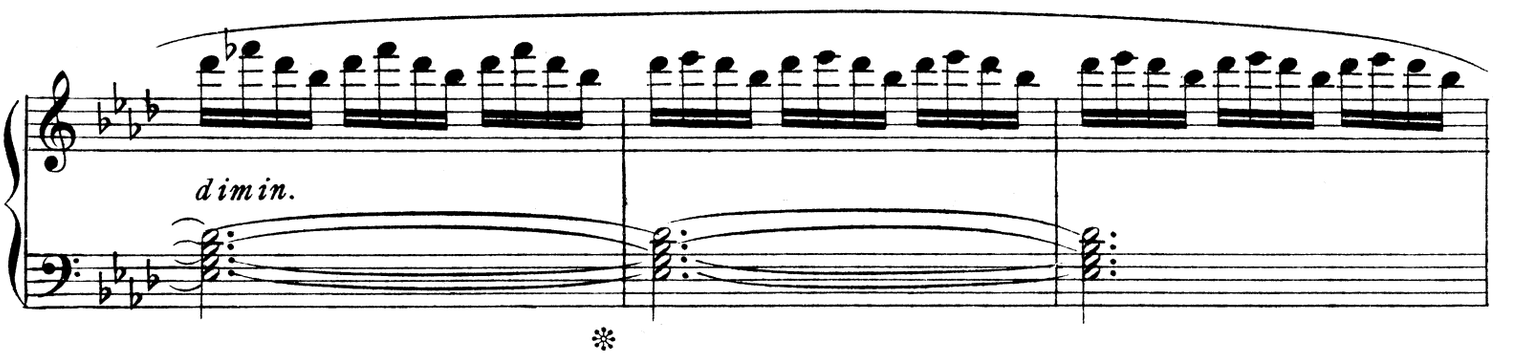

f appassionato
cresc.
Ped.


decresc.
ff
ff
Ped.


p
pp
Ped.

Tempo I.

p
Ped.


dimin.

pp
Ped.
f
p

pp
Ped.
cresc.
pp
Ped.
cresc.
pp
cantando.
Ped.
cresc.
Ped simile.

8

8

cresc.

8

ff

Ped.

fz fz fz

decresc.

* Ped. * Ped.

p

pp3

*

p
Ped.
cre - - - - - scen - - - - do. - - - - - -
p
Ped.
f
Ped.
cresc.
ff

*Edited by*
*Joseph Gahm*

# Ave Maria

F. SCHUBERT

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poco rit.
a tempo
tranquillo assai
pp
p
dim.
ppp

# IMPROMPTU.

*Revision, Phrasing and Fingering by Hans T. Seifert.*

FRANZ SCHUBERT, Op. 142, No. 2.

## Allegretto.

*sempre legato.*

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## Trio.

*p*

*decresc.*

*pp*

*f*

*cre - scen - do - molto*

8va

Ossia.

8va

*ff* *fz* *fz* *fz* *fz*

*fz* *fz* *fz*

*p*

decresc.
Ped.
decresc.
pp
decresc.
sempre legato.
pp

Ped.
Ped.
Ped.
Ped.
ff
fz
ppoco riten.
Ped.
fz
p
pp
ritard.
cresc.
p

# Military March.

*Revised and fingered by Hans T. Seifert.*

Franz Schubert, Op. 51, No. 1
(1797 - 1828)

Allegro vivace. (♩ = 126)

Piano.

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cresc.
1
2
8

Trio.

Marcia D.C.

# Menuetto

from

## Sonata in G, (Op. 78.)

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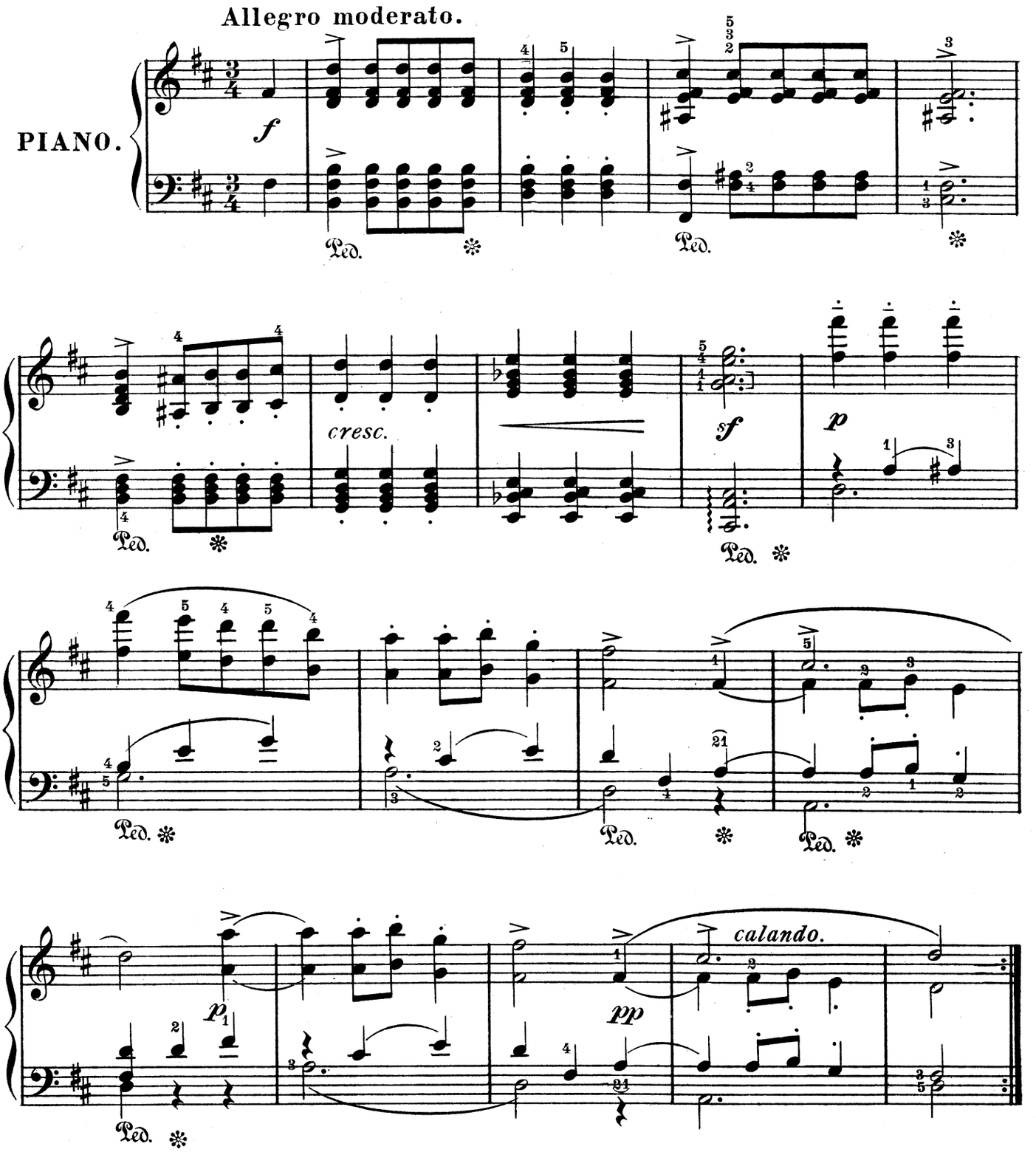
SCHUBERT - LESCHETIZKY.



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a) Execution:

a)

*f* *cresc.*

Ped. ✻

*ff* *pp* *mf*

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

*f*

Ped. ✻ Ped. ✻ Ped. ✻

*pp* *una corda.*

Ped. ✻ Ped. ✻ Ped. ✻

f
tre corde.
cresc.
ff
p
p
pp
calando.
1
2
Fine.

Trio.
Tempo più moderato.
molto legato.
pp
decresc.
rall.
pp una corda.
dim.
cresc.
tre corde.
decresc.
pp una corda.
tre corde.
f pp una corda.
poco
a tempo.
rall.
dim. una corda. ppp
1
2
Menuetto
da Capo
al Fine.
attacca subito.

# SCHERZO.

in

## B flat major.

Revision, Phrasing and Fingering by HANS T. SEIFERT.

FRANZ SCHUBERT.

**Allegro vivace con delicatezza.**

PIANO.

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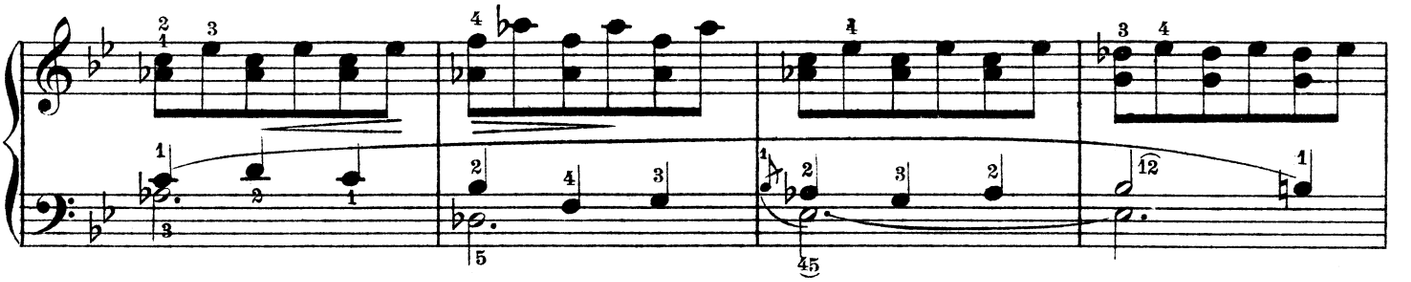
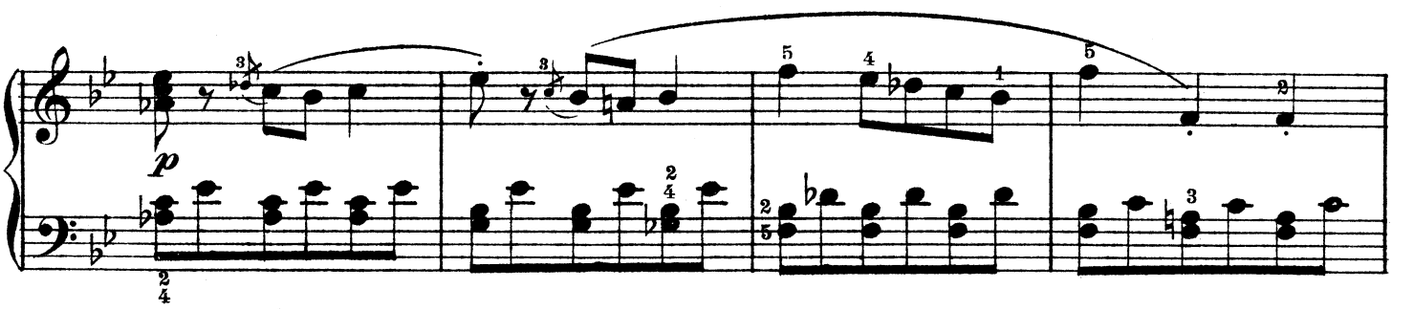
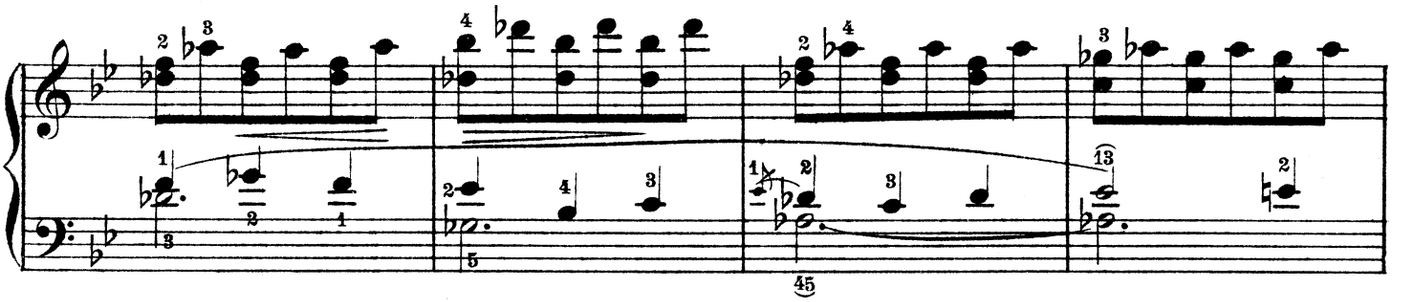
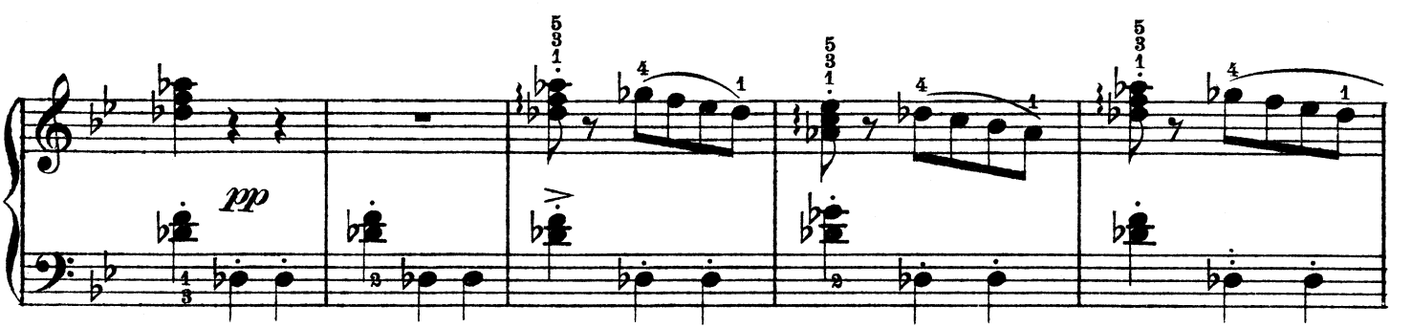



p




pp

fp
decresc.

fp
decresc.
pp
pp
sempre

cresc. un poco.
mf
decresc.
1
2
Fine.

## Trio.

## Coda.




*Scherzo D.C.al Fine e poi la Coda.*

# Ballet Music
FROM
"Rosamunde"

*Edited by Joseph Gahm*

F. SCHUBERT

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pp
dim.
pp
p
f
p
cresc.
f
p
cresc.
f
ff
Ped.
Ped.
Da Capo al Fine

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**(Cello parts fingered and phrased by Hans Kindler)**

| | |
|---|---|
| Elegie | $ .60 |
| Larghetto Lamentoso | .60 |
| Orientale | .60 |
| Valse Macabre | .60 |

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